

THE
SOUTH
MOUNTAIN
QUARTET

of the Temple of Music, Pittsfield, Massachusetts

KATHLEEN PARLOW *Violin*
EDWIN IDELER *Violin*
CONRAD HELD *Viola*
WILLEM WILLEKE *Violoncello*

Assisting Artists

WALTER BELL *Double Bass*
GUNNAR JOHANSEN *Piano*

Three Thirty O'clock
FRIDAY AFTERNOON
JUNE TWENTY-SIXTH
NINETEEN THIRTY-SIX



DANCE STUDIO, WOMEN'S GYMNASIUM
Stanford University

PROGRAM FOR JUNE TWENTY-SIXTH

SECOND SCHUBERT CONCERT

I

Trio in E Flat Major, Opus 100
(For violin, violoncello, and piano)
Allegro
Andante con moto
Scherzo (Allegro moderato)
Allegro moderato

II

Duo in A Major, Opus 162
Allegro moderato
Scherzo
Andantino
Allegro vivace

III

Forellen Quintet, Opus 114
(For violin, viola, violoncello, double bass, and piano)
Allegro vivace
Andante
Scherzo (Presto)
Andantino con variazioni
Finale (Allegro giusto)

*(The audience is kindly requested to reserve its applause
until the end of each group)*

THE trio, Op. 99, played at the first of these concerts, was described by Schumann as "passive, feminine, lyrical," but "active, masculine, dramatic" were the terms applied to Op. 100, played on today's program. Both trios were written in 1827, a year before the composer's death. For this last trio Schubert received a fee of less than five dollars. In the Andante con moto of this E flat trio the thoughtful melody in C minor is said to be that of a Swedish folksong.

The Duo, Op. 162, is in fact a Sonata for Violin and Piano, with a sonorous part for the latter, which is said to have been the result of Schubert's use of fine new instruments which were superior to those he had used before.

The "Trout Quintet," so-called because of the variations on Schubert's song "The Trout," was the direct result of a vacation trip into the beautiful mountains of Upper Austria in 1818. The joyous, buoyant nature of this work, the piquancy lent by piano and double bass, and the persistence of the major key throughout the five movements are some of the features which make it a quintet far different from the later, more profound work played last week.

Schubert's "swan song" in chamber music, with its "terrifying requiem mood" in the Scherzo, made darker, more eloquent and more forbidding with the help of the second 'cello, is quite different from The Trout Quintet which brings us again Schubert as the carefree Bohemian—the human fountain of bubbling melody.

Schubert, the romanticist, was a more daring innovator in chamber music than Beethoven. This unusual combination of one violin, viola, 'cello, bass, and piano is not the only deviation from standard instrumentation. It would be interesting to hear the quartet for flute, guitar, viola, and 'cello, discovered in 1918!



The piano is a Steinway

Prog - 962
c.1

SCHUBERT CYCLE



FRIDAY, JULY TENTH

PRO ARTE QUARTET, assisted by
MR. LAWRENCE STRAUSS, *Tenor*

Quartet in C Minor, Opus 161

Twelve Songs from the "Winterreise" Cycle, Opus 89

Quartet in E Flat Major, Opus 125, Number 1

FRIDAY, JULY TWENTY-FOURTH

PRO ARTE QUARTET

Quartet Movement in C Minor

Quartet in A Minor, Opus 26

Quartet in D Minor, Opus Posthumous

*(Through the generosity of Mrs. Elizabeth Sprague
Coolidge the Schubert Cycle is presented to Stanford
University to further the appreciation of
chamber music.)*